

A computer guides the zooming control and activates the strobes in Ben Rose's series of illustrations for Otis Elevator Company.

IMAGES

From American Photographer

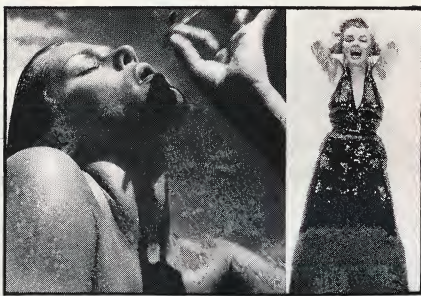
WE REALIZE that a photographer works very hard translating the image in his mind's eye to film and paper, and that he demands the same kind of faithful reproduction of images on the printed page. The current economics of printing and engraving make this an enormously costly process.

Still, we think American Photographer does it better than most others and, with your help, is going to do it even better in the months ahead.

The reader is going to have to share some of the burden. The best and most economical way is for you to subscribe. It doesn't cost much more than three rolls of color film.

But for that investment you may never make pictures the same way again. It could change the way you look at life which, I suspect, is the reason you became a photographer.

SEAN CALLAHAN
Editor



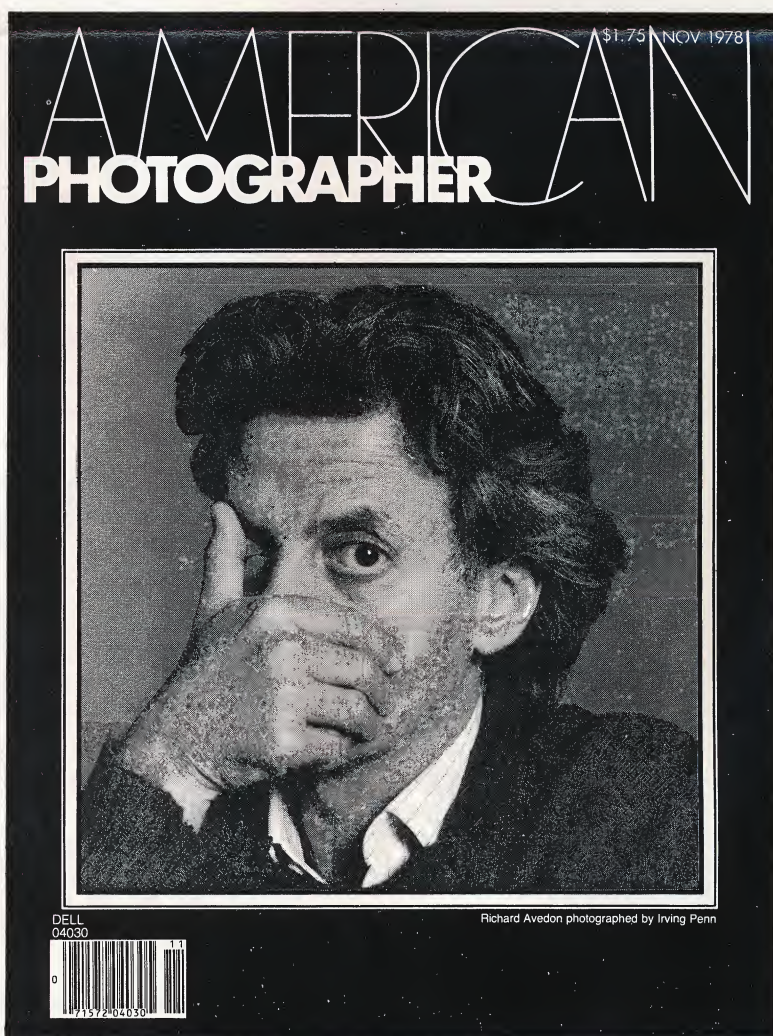
Avedon Selects

His Favorite Twelve for a Spectacular Portfolio

In November of 1978, American Photographer featured the photographs of Richard Avedon in perhaps one of its most spectacular issues yet. Avedon himself was photographed by Irving Penn. The story coincided with the publication of his book by Farrar, Straus and Giroux and a major exhibition of his work at the Metropolitan Museum of Art in New York.

Earlier in the year, American Photographer had asked Avedon to select 12 photographs from his collection for publication in the magazine. Shown here are the 12 he chose.

(Starting from left to right)
 Dovima, Dress by Dior, Cirque d'Hiver, Paris, August 1955 —
 Brigitte Bardot, Hair by Alexandre, Paris Studio, January 1959 —
 Lauren Hutton, Great Exuma, Bahamas, October 1968 —
 Marilyn Monroe, Dress by Norell, New York City, May 1957 —
 Margot McKendry and China Machado with members of the French press. Dresses by Lanvin-Castillo and Heim Studio, August 1961 —
 Renee, The New Look of Dior, Place de la Concorde, Paris August 1947 —
 Bette Midler, New York City Studio, December 1971 —
 Dovima, Dress by Gres, Paris August 1950 —
 Penelope Tree, Mask by Unjaro, Paris, January 1968 — (shown to the right as well)
 Sophia Loren, Hair by Gallant, New York City, October 1970 —
 Dorian Leigh, Coat by Dior, Avenue Montaigne, Paris, August 1949 —
 June Leaf, Mabou Mines, Nova Scotia, July 1975 —







Quiet moment in "ward 81," Mary Ellen Mark's poignant essay on a mental institution.

Photographers comment on the early issues of *American Photographer*...

"In this age of rising expectations and failing performances, I would like to congratulate you on producing a magazine that is editorially and technically even better than what you promised. It is such a delight to see a photographic publication that has enough respect for photography to invest in good paper and superior printing."

HAROLD DREYFUS
President, The Dreyfus Agency
Los Angeles, CA

"A very good article on John Szarkowski. I'm looking forward to reading the issue from cover to cover."

RICHARD AVEDON, *Photographer*
New York, NY

"It's the first time I've sat down and read a photography magazine cover to cover."

PETE TURNER, *Photographer*
New York, NY

"Congratulations for an excellent magazine, one that I can relate to as a professional."

CLIFF HOLLENBECK, *Photographer*
Seattle, WA

"I have just finished scanning the first issue and I am blown away. Thank you."

NOEL G. KNAPP
Phoenix, AR

"We found the first issue of your magazine at our office, and despite our own deadlines, we couldn't put it down. We receive every photography periodical on the market. This is by far the best magazine on photography we've had the pleasure of reading."

MELISSA MILAR,
WILLIAM BROHAUGH
Editors
Photographer's Market

"I sat down and read it from cover to cover. Excellent! I am so very glad I have a subscription and know I will keep reading (and re-reading) it for many years to come."

METTA ANDERSON, *Photographer*
Tucson, AR

"I was impressed by the literate and witty writing, the excellent reproduction of the photographs and the superb layout and design of the publication. My best wishes for continued success."

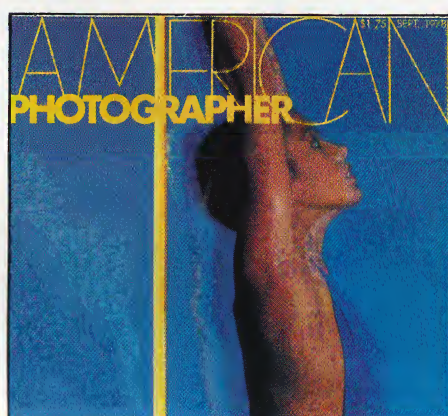
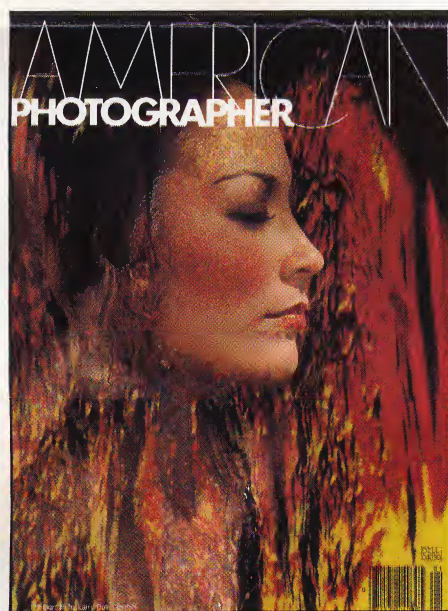
ARTHUR ROTHSTEIN, *Photographer*
New York, NY

"A refreshing breath of springtime. Something the industry has needed for a long time. I know *American Photographer* will bring a lot of new people into the fold."

MYRON CHARNESS
Director of Advertising and
Public Relations
Nikon, Inc.

American Photographer Brings You Issues Filled with Unforgettable Photographs



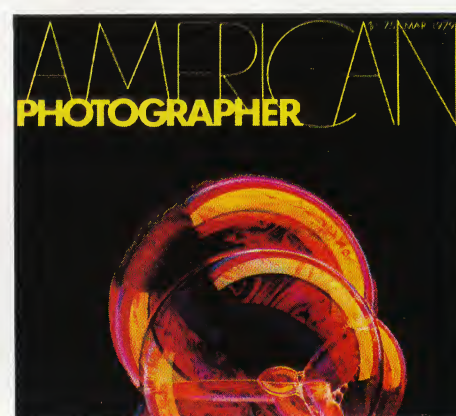


Springer Shark

In the summer of 1978 American Photographer tackled the subject of underwater photography with 32 consecutive pages, 31 color photographs, and articles by three photographers who have succeeded in this field with three entirely different methods. David Doubilet used bounce-lighting to take this remarkable picture of a resting shark, Isla Mujeres, Spain.

Cover Sampling

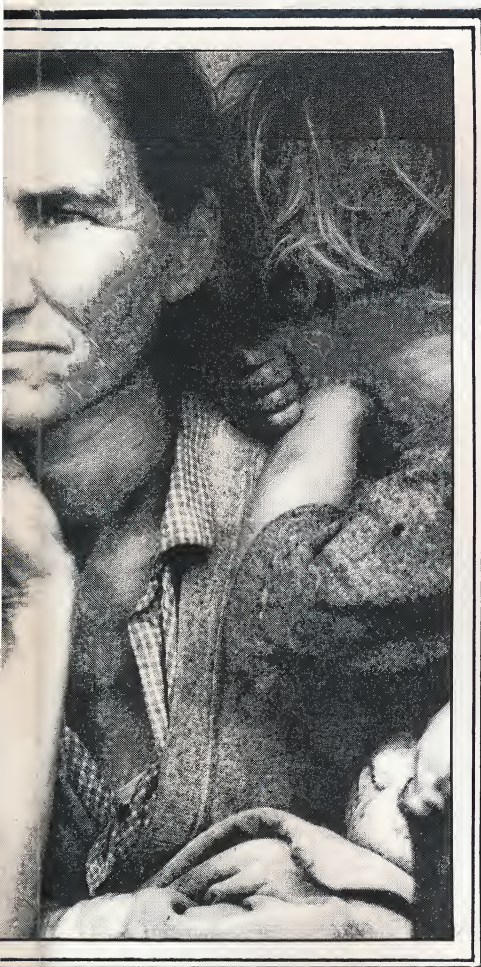
To the left is Larry Dale Gordon's cover photograph of a woman floating in a pool of water. Her profile is rotated 90 degrees. Below left is Eric Meola's Girl with Beam of Light. Below right is Pete Turner's Soap Bubble photographed as it passed before a black backdrop and sidelit by strobe lights covered with color gels.





American Photographer takes a look at outstanding commercial photography in the column "Inside Washington" by Onofrio Paccione helped by Winston. It projected the desired visual

"By Request" photograph of Marilyn Monroe made by Philippe Halsman as part of an on-going series of portraits of Dali, Groucho Marx, Richard Nixon, and others. In 1959, Halsman photographed Marilyn for the first time until I ran out of film," recalled Halsman.



Photojournalism's Best Every month American Photographer brings you a selection of the best news photographs published in newspapers across the country. Could you have made this gritty photo of a rugby match as well as Bert Fox of the Coos Bay, Oregon *World* did?



Photographs at Dusk Joel Meyerowitz's Red Interior, Provincetown was one of a portfolio series shown in American Photographer in advance of a major exhibition of his at the Boston Museum of Fine Arts. These Cape Cod shots, because of the long exposure time required, are rendered not in the color of an instant, but reflect complex hues accumulated over many moments. Sometimes Meyerowitz will add a strain of light from another source: neon, incandescent, or moonlight. A hybridization of light is the true subject of his twilight photographs. Meyerowitz uses an 8x10 view camera for these nocturnal views.

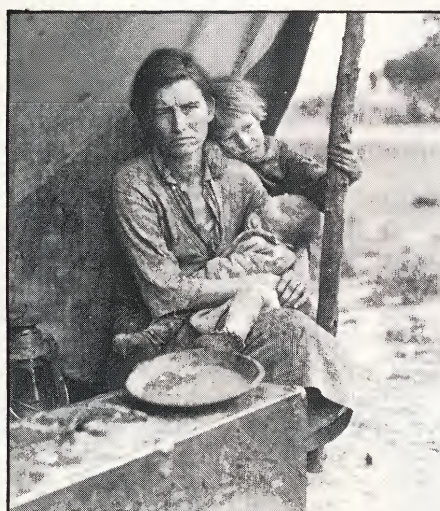
Red-Armed Panther

L.A. Huffman's 1879 photograph of the striking Red-Armed Panther, a Cheyenne Scout attached to Fort Keogh, Montana Territory was one of the first American Photographer selections in the Latent Images monthly feature. Ben Maddow tells that the Panther is not a famous shaman or chief. He is still a very handsome, powerfully constructed man. Maddow feels the beauty of this portrait is the way it grows as you study it.



Visual Intimacy American Photographer
Advertising." A photograph of the "Star of Washington" create a new advertising campaign for Harry Winston intimacy with the jewelry Winston makes.

Marilyn Jumps This "By Request" was made by series of famous people jumping — Salvador Dali, others. When the *Jump Book* was published in 1951 the cover of *Life* Magazine. "She jumped for me" Copyright 1979 Philippe Halsman.



Recorder of an Era

Early in 1979, American Photographer mounted as impressive portfolio of Dorothea Lange. Accompanied by text illustrating Lange's rise to notoriety as one of the foremost documentary photographers of her time, the "Migrant Mother" sequence is considered perhaps the most effective icon of the 1930s. It accomplishes the prime purpose of government photography: to provoke action. Lange, under assignment from the Farm Security Administration (FSA), took these photographs in March 1936 as she drove by a destitute peapickers camp in Nipomo, California. Lange approaches from 40 feet, finally focusing on the mother's face.

